

PHYSICAL COMPUTING

INTRO - clase 01

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def:

Convergencia entre mundo físico y virtual
o CONVERTIR mundo físico a digital

TRANSDUCCIÓN

Según dirección de la energía, se
determina si es

IN - OUT

Identificar esa energía, determinará la INTERACCIÓN.

INTERACCIÓN

Abre conversación-----termino confuso-----una buena conversacion-----

INTERACCIÓN

Def.

Proceso iterativo de escuchar, pensar y hablar

=

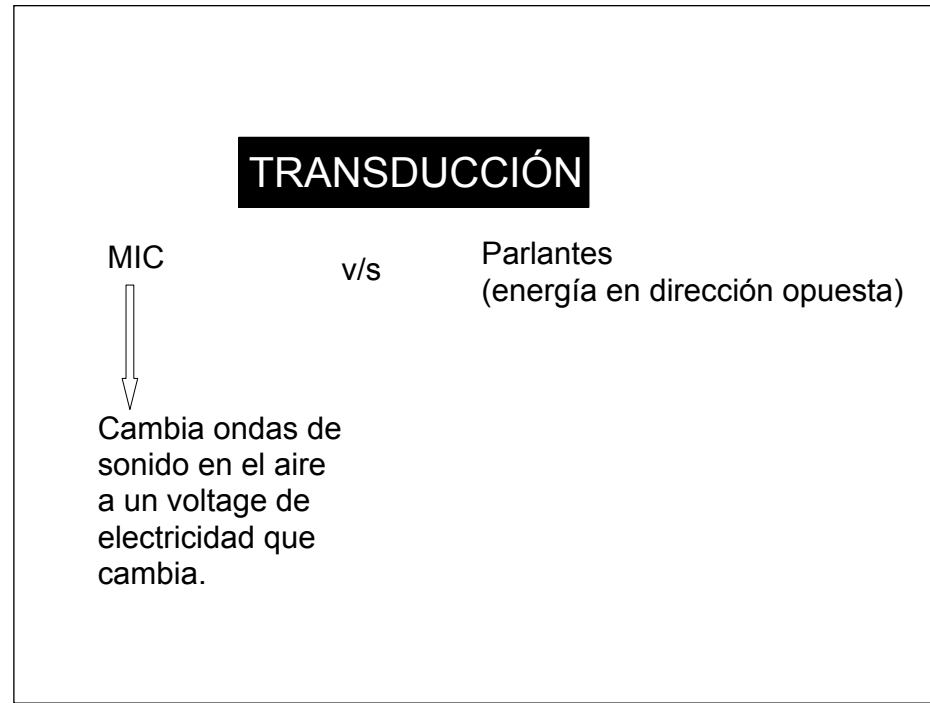
INPUT / PROCESAR / OUTPUT

INPUT: expresarse en el comp a través del teclado y mouse.

OUTPUT requiere manejo eléctrico y mecánico

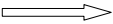
PROCESSING o PROCESAMIENTO lee input, toma decisiones según cambios que lee, activa output o envía mensajes a otros comp


Aquí es donde entra la programación



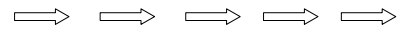
...según lo anterior...son transductores oreja, ojos, manos, piernas, boca...informacion, decodific,etc la leemos como sonido, imagen, etc.

Transductor de input: switch, resistencias variables...conv luz, calor, movim, sonido en energia.

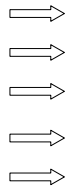
Digital  Diferencia entre 2 posibles estados.
Ej: frio - calor
o sistema binario usado por computers

Análogo  Diferencia entre múltiples estados.
Rango: tibio

SERIALES: eventos que pasan de a 1 cada vez.



PARALELOS: eventos que pasan simultáneamente.



La Energía eléctrica corre a través de componentes seriales o paralelos o BITS DE INFORMACION

PROYECTOS PASO A PASO, DESCRIBIR CON PALABRAS QUE QUIERES QUE PASE, QUE PASA NO COMO, SIN PENSAR EN TECH.

DESCOMPONER EL PROYECTO EN I-PROCESSING-O

DEFINIR SI EVENTOS SON SERIALES O //

...ver mas adelante y mostrar proyectos

Para comenzar:

1- Describir qué pasa:

No como y sin describir la tech.

2- Describir la experiencia desde el punto de vista del espectador/usuario.

3-Se dividen las acciones

división = in/out y procesamiento

4- Determinar si divisiones son análogas o digitales.

D/I	A/I	P	D/O	A/O

Ej: persona recibira una fiesta de bienvenida. Input: persona entrando a la sala en donde se hara la fiesta
musica.

la luz y la musica.

Ej. 4: si aplauso sera de apoco o partira sonando fuerte, igual musica.

output: luz y la

processing: encender

CINE

Nuevas estrategias narrativas

The traditional cinema's compulsive spectacle-spectacle relationship will be transformed as the growing spectrum of input-output technologies and algorithmic production techniques are applied to the digitally expanded cinema.

the digitally expanded online-cinema offers the convergence between PC, TV, www and the experience to be dis-located from a place and to make emotional and cognitive experience in various locations. The intention is not a totalitarian spectacle that overwhelms and belittles the viewer, rather it is an inspiring manifestation that affirms each viewer's unique position and critical relationship to the representation.

Furthermore the new networking technologies allow these cultural experiences to extend themselves into virtual social spaces that can constitute a further level of immersion.

Going beyond the triteness of branching plot options and video game mazes, one approach is to develop modular structures of narrative content which permit an indeterminate yet meaningful numbers of permutations. Another approach involves the algorithmic design of content characterizations that would permit the automatic generation of narrative sequences that could be modulated by the user. And perhaps the consummate venture is the notion of a digitally extended cinema that is actually inhabited by its audience who then becomes agents of and protagonists in its narrative development.

The Future of Cinema can be delineated from two sources. One way is the expansion of e-xisting cinematographic methods and codes into new areas. The other way is the convergence of cinema, TV and net. The classical cinema can be defined as collective experience of one fixed stable projector projecting a moving image on one screen in one room. Therefore each change of one of these factors, for example multiple screens, panorama screens, moving projections, different rooms, is already an expansion of the contemporary practises of cinema. On the level of the material display of the image many new techniques are also in development. Smart materials are developed which can be new sources of light and colour. New lenses are developed which contain information as a temporal code. In general there is a change from refractive optics to diffractive optics. Especially new results are to be expected from multilocal and multiuser virtual environments, from massive parallel virtual worlds, which can be developed on the basis of the global net. These new communication channels of the net in combination with GPS-Systems, satellite transmission and WAP mobile phones are allowing new forms of interactive personal and collective cinema on a digital basis.

The show will be a laboratory, where scientists and artists meet, a window into the future.

Texto que formo parte de la muestra que el zkm inauguro el 2003 para discutir estos temas.

TV
CNN: pantalla multitacto
googlear

CNN Goes Multitouch

We've been noting more and more signals that multitouch screens are catching on beyond the iPhone and iPod Touch. We've recently seen a hint from Microsoft and a Walt Mossberg overview in the Wall Street Journal. And there's a high-profile one going on right now.

CNN is reporting on the unfolding Super Tuesday presidential primary results and on-air personalities are using, in addition to standard graphics, large Jeff Han-invented Multitouch Collaboration Walls to interact with real-time voting data. The visualizations aren't necessary useful (pie charts based on 3% of precincts reporting are stupid), but the screens are being used to make data come alive.

"It's a stupendous way to explain a lot of complicated data," David Bohrman, chief producer of CNN's political coverage, told the Washington Post today. "Fundamentally, our job is to explain things to people, and we need to do it visually. This lets us do it naturally, without a keyboard or mouse getting in the way."

It's way too early to predict that multitouch will supplant point-and-click the same way point-and-click made most text-only interfaces obsolete, but tonight signals how much traction multitouch is getting already.

Proyectos p-comp en Arte ejemplos:

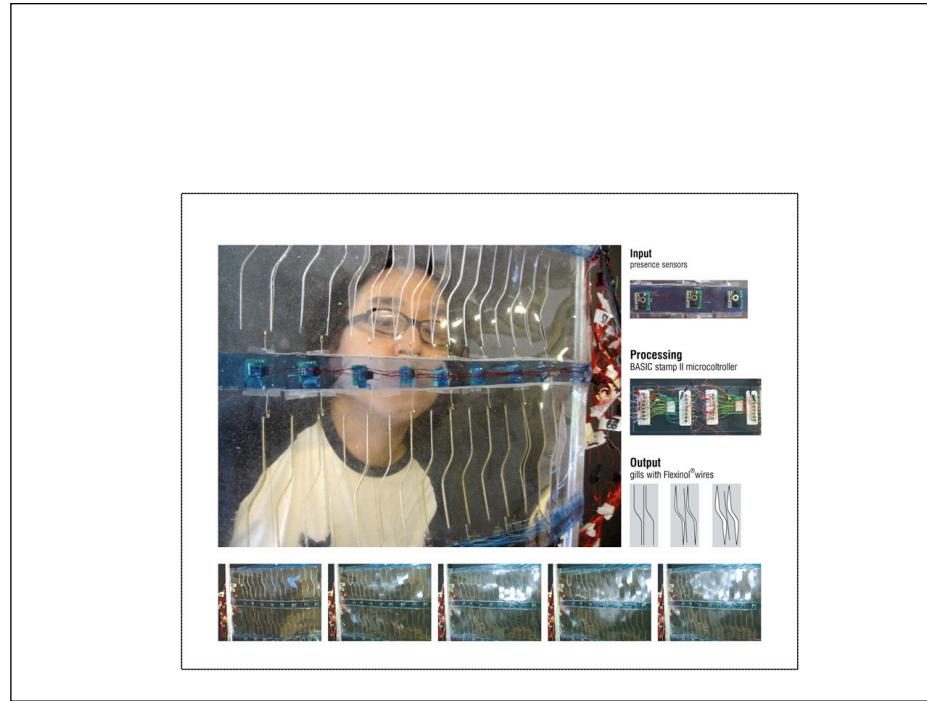
Digo híbrido entre comas porque finalmente, es nuestra cabeza, la cabeza contemporánea la que invadida por muchos estímulos externos, de muchos tipos diferentes, actúa de crisol para formular proyectos que ya no se formulan desde un concepto único.

Danny Rozin “Wooden Mirror”



Proyecto del 87...este no el original

Concepto: pixel y movimiento-----dif materialidades, repeticion de mismo concepto uan y otra vez.



parte del proyecto de investigación Living City Live. If buildings could talk to one another, what would they say? Living City involves a prototype building facade that monitors local air quality, exchanges information with other buildings, and opens gills to control air flow and to make visible the invisible effects of changing air

Better, Cheaper, Faster

What if "good" architecture and bottom-line development were the same thing?

River Glow

What if architecture produced its own energy?

Living Glass

What if architecture responded to you?

[GRL](#) - Graffiti Research Lab



Sold to moma!

UNDER SCAN – “Relational Architecture 11”

Rafael Lozano-Hemmer

<http://www.lozano-hemmer.com/video/uscanlincoln.mov>

David Byrne – “Playing the Building”

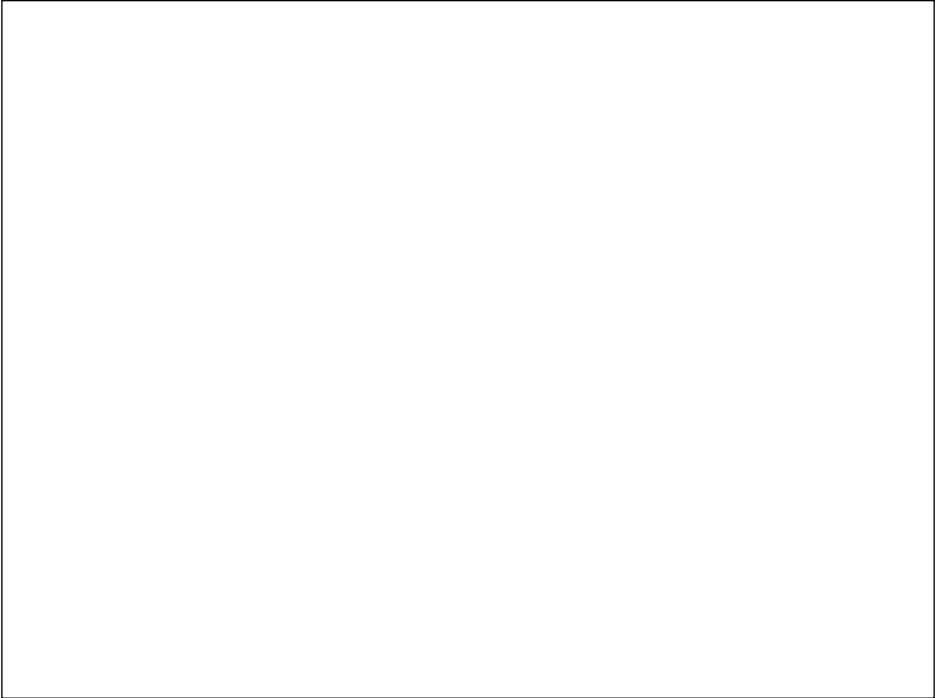
“The organ keyboard basically serves as a series of switches at the back of the organ, which is left open so people can see the workings”.

http://www.davidbyrne.com/art/art_projects/playing_the_building/index.php#

Este proyecto pudo haberse no hecho, utilizar cualquier forma de graficar o mostrar la idea.

Nos interesa que muestres el proceso, las tareas, el concepto, como llegaste a el

Por que? Este proyecto?



www.we-make-money-not-art.com

Tb engadget.com

Natalie Jeremijenko
“Enviromental Health Clinic”



Andrea Zittel

“(The Livable Image) – Version D”



Corre video